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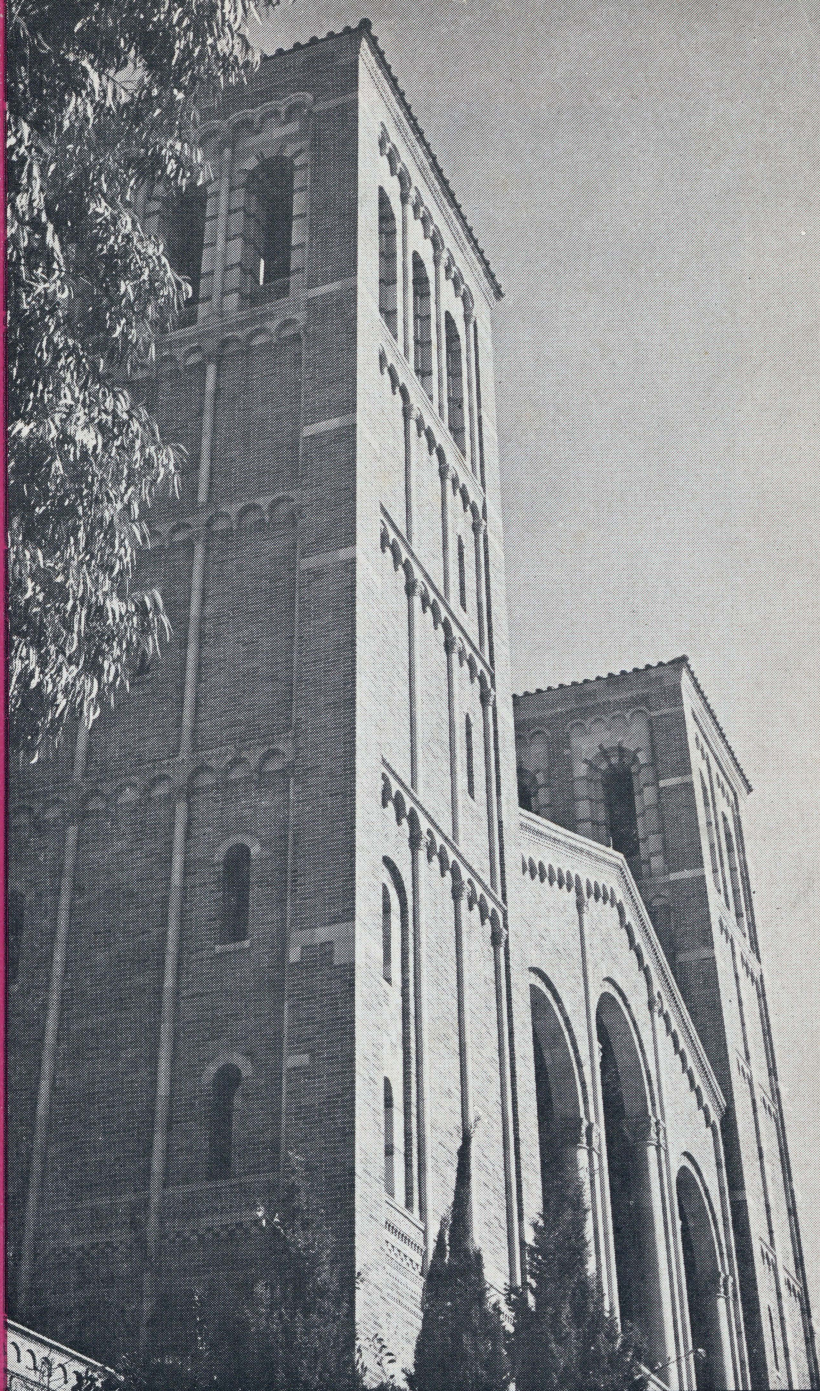
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*November, 1963*



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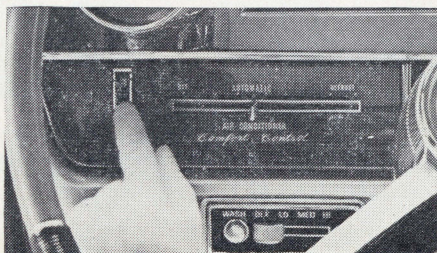
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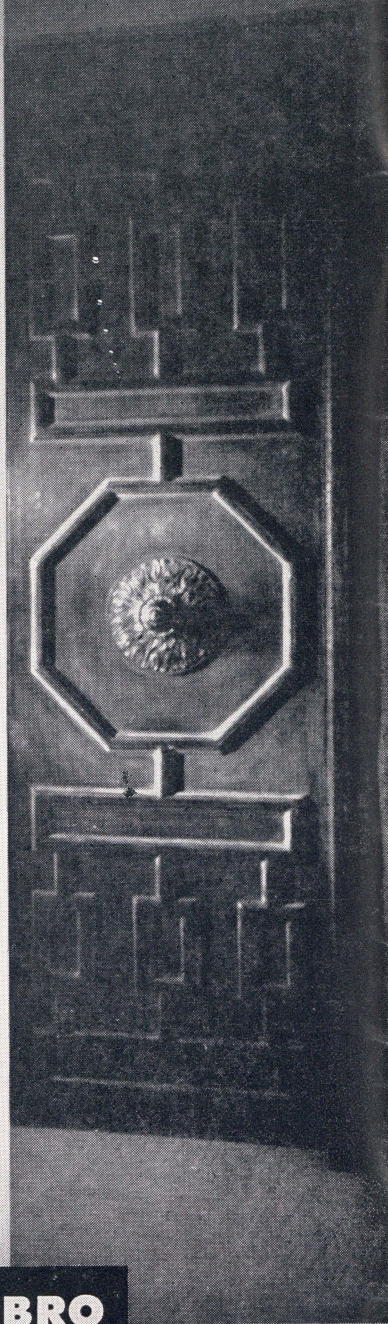
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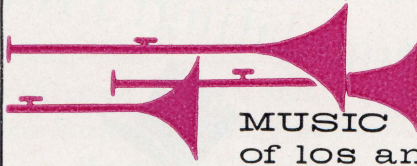
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Program compiled for UCLA by Jerry Willis

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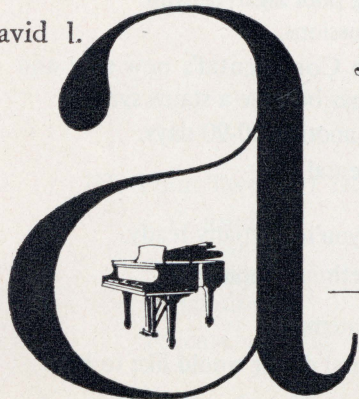
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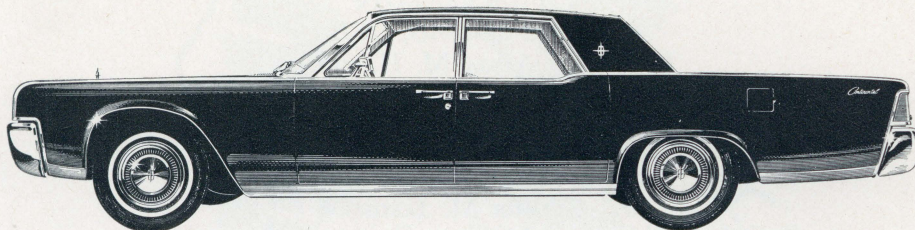
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**ROSALYN TURECK, pianist**

ROYCE HALL AUDITORIUM

Friday, November 8, 1963

8:30 P.M.

ALL BACH RECITAL

I. Two Preludes and Fugues (Well-Tempered Clavier, Book I)

C major

D major

Capriccio on a Departing Brother

1. Friends gather and try to dissuade him from departure
2. They picture the dangers which may befall him
3. The Friends' Lament
4. Since he cannot be dissuaded, they say farewell
5. Aria of the postilion
6. Fugue in imitation of the postilion's horn

II. Partita, No. 2 in C minor

Sinfonia

Allemande

Courante

Sarabande

Rondo

Capriccio

INTERMISSION

III. Four Two-part Inventions

C minor

D minor

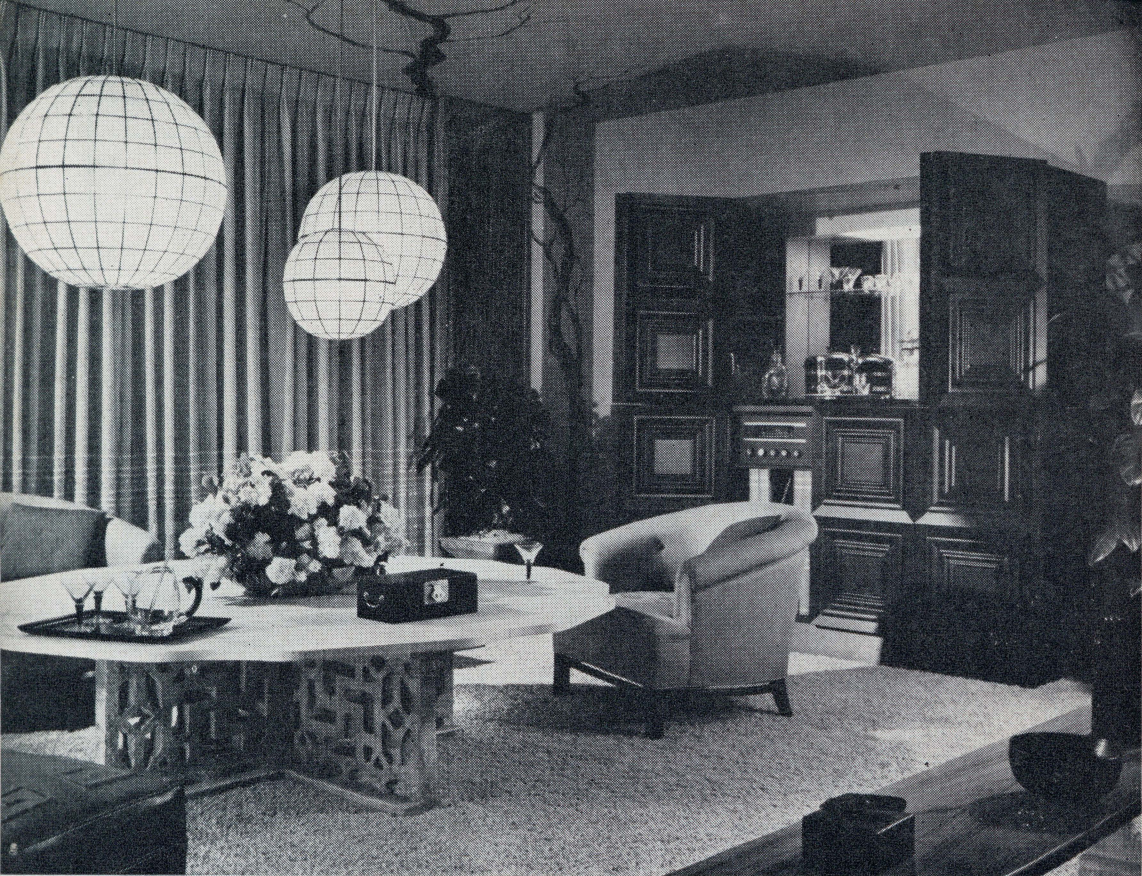
E major

A minor

Toccata, Adagio and Fugue in D major

CONTINUED ON PAGE 11





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## ABOUT THE ARTIST . . .

**ROSALYN TURECK**, a unique figure in the world of music, has dedicated her life since early childhood to "the great and timeless wonder of Bach's music," as she describes her personal commitment. In her own words: "Bach has everything. His music embraces the depths of emotion, the heights of nobility and the breadth of instrumental virtuosity, charm and humor. His music is so universal in its form and meaning that it illuminates human experience, as well as all other music."

At sixteen — already proficient on harpsichord, clavichord and organ as well as piano — Miss Tureck won a full scholarship to New York's Juilliard School of Music after overwhelming the audition committee with superlative performances of sixteen Bach Preludes and Fugues, as well as works of Beethoven, Chopin and Liszt. During her second year at Juilliard Miss Tureck formulated a much deeper concept of the form and structure of Bach's music than she had been taught. This personal revelation led to her creation of an entirely new technique for playing Bach on the piano. From that moment on, Rosalyn Tureck's development has been a painstaking process of work, thought, and research into the meaning of his music, and as a result she is now considered one of the world's leading Bach scholars. She is also author of a definitive three-volume work, "Introduction to the Performance of Bach."

In 1936, the year after making her Carnegie Hall debut as a soloist with the Philadelphia Orchestra under the direction of Eugene Ormandy, Miss Tureck was awarded the first Town Hall Award for a series of six weekly all-Bach recitals in which she performed the 48 Preludes and Fugues, Goldberg Variations, and other works. Extensive tours of the United States and Canada followed, and Miss Tureck won a devoted following wherever she appeared.

Rosalyn Tureck made her London debut in 1953, and her instantaneous acceptance by both audiences and critics led to a spectacular European career. In 1956 she began to conduct orchestral performances of Bach with the Collegium Musicum in Copenhagen, went on to conduct the London Philharmonic at Festival Hall in 1957, and the Scottish National Orchestra in Edinburgh and Glasgow.

In 1958 Rosalyn Tureck, now a permanent resident of London, returned to the United States to become the first woman in the history of the New York Philharmonic to conduct four major concerts during their regular winter series. Since then, she has performed at Europe's leading music festivals including Edinburgh, Bath, and Venice. She has also created new festivals of her own, such as the Glyndebourne Bach Festival, where she appears both as soloist and conductor of her own Tureck Bach Players.

CONTINUED ON PAGE 12

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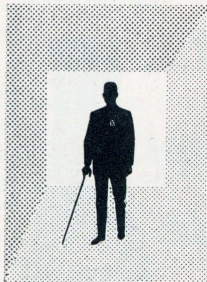


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## PROGRAM NOTES . .

### I. Prelude and Fugue in C major (from the Well-Tempered Clavier, Book I)

The famous opening Prelude of Book I, C major, is to be found alone in Wilhelm Friedemann's *Clavierbuch*, which was begun in 1720. Its simplicity is one which only a genius could accomplish, and this work has continued to be of unending fascination to musicians. The subject of the Fugue is worked continually in arrangements of *stretto*, all of which are set in formal sections which relate to each other with such clear and simple symmetry, that the uninitiated would hardly suspect the complexity and high art which give this Fugue its unique form. The whole effect is one of great dignity.

### II. Prelude and Fugue in D major (from the Well-Tempered Clavier, Book I)

The Prelude and Fugue in D major brings us back to earth. In the Prelude, a strong regular beat in the bass supports a figurative chordal outline in the upper part. These remain constant until nine bars from the end, when the addition of an organ point creates a third part. This makes possible a rush of brilliance in two parts, which breaks the former regularity of design and flashes into a short brilliant cadenza at the end, leading naturally into the majestic fugue. The Fugue is composed in the *stile Francese*, apparent from the rhythmic design of the fugue's subject and the continuous employment of the dotted notes in the counterpoint. The episodes of singing sequences in even, purling rhythm highlight the power of the subject. The Fugue ends in an abandonment of counterpoint, with a magnificent series of chords in harmonic sequences.

### III. Capriccio on a Departing Brother

This piece of program music, unique for Bach, was composed when he was nineteen, on the occasion of his brother's departure for Sweden to join the Swedish army band as an oboe player. The style and literal content of the work are not an original conception. Kuhnau had, four years before, presented a model of literally descriptive music in his six sonatas based on narratives from the Bible. Among German composers, Froberger and others had also written highly descriptive music.

In the first three movements, the work is naive in its pictorial figuration, viz. the pleading figure in the first movement where friends attempt to persuade the parting one to stay; the sighing, lovely figure of the lament in the third movement. The title of the second movement leads one to expect some fearful figure evoking an image of formidable dangers, but the actual musical motif is indeed mild enough. It is no wonder at all that the traveller was neither



frightened nor dissuaded from departure. The imitative structure in which this movement is written, produces a piling on and insistence of the same motif, which, descriptively, may be regarded as the cumulative voices of friends' warning, and thus the search for a programmatic fulfillment in this movement may be satisfied. The mood changes decisively with the fourth movement, and remains brilliant and gay to the end. Naivete vanishes in the Fugue. Here Bach combines the descriptive element with the abstract form, creating a Fugue which is a perfect little masterpiece, remarkable for its structure and contrapuntal facility.

#### IV. Partita, No. 2 in C minor

This Partita is an example of the grand conception which Bach gave to the Suite form. The opening *Sinfonia* is a completely abstract piece in three parts: *Grave*, a chordal movement quasi-French Overture; *Andante*, a lyrical movement with a highly ornamented line; and a lively Fugue in three-four time. The Andante-Fugue is very likely derived from the Italian style of the opening movements of violin sonatas. This may be the reason for Bach's selection of the Italian term *Sinfonia*, for the title.

The *Allemande* is an extended work in two voices which gives scope for some lovely contrapuntal imitation and beautiful small "mirror" section at the end of each half of the movement. The French *Courante* in three-two time is especially enchanting in its structure, with long sustained notes forming the harmonic background around which the main figure darts as though ornamenting a slender, strong pillar with its delicate scroll work. In the gently moving *Sarabande* in two voices, an interesting device appears — a sustained note which belongs to the melodic line but indicated to be held through it. It is actually a finger pedal, creating the sustained effect which is generally associated with the sustaining pedal of the piano. Bach uses this device occasionally in other works also. The *Rondo*, in simple form — a, b, a, c, a, d, a — grows from a delicate beginning in a high register to an amplified treatment of the motif, ending in a brilliant climax two octaves below. It leads strongly into the big motif of the *Capriccio*, which is not a dance form, but is nevertheless very gay, humorous, and brilliant. Bach introduces a figure of leaping tenths in the main motif which sparkles with brilliance and humor. Combined with the tenths is a syncopated figure which in itself creates an irresistible rhythm and together highlights the gaiety of the ending movement.

#### V. Four Two-part Inventions

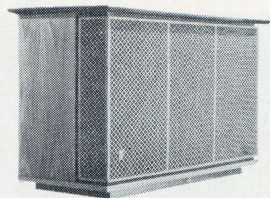
The original manuscript of the Two and Three-part Inventions contains Bach's own words on his aims and intentions in com-

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## PROGRAM NOTES . . .

CONTINUED FROM PAGE 13

posing these works. They combine the development of composing habits and performing skill. The four Inventions programmed here are diverse samples of Bach's imagination in treating those deceptively simple forms.

The C minor Invention is composed with five motifs, the subject, a counter-subject, which with one necessary exception always appears with the subject, and three counterpoints. The poignant expressiveness of the long, winding, and melodic subject sets the mood for the whole Invention.

The D minor is entirely different. The subject is compact and playful, and together with a simple counterpoint forms the entire material with which the Invention is developed.

The E major is the sole example of an Invention composed in two distinct sections with repeats. The two voices begin together, with the subject in a scale passage and the counter-subject in chromatic intervals and syncopated rhythm. They are invertible and always appear together in contrary motion. The codetta to the counter-subject forms the third motif on which the main episodic play is based. Above all, the dreaming mood of mystery and grace, due to the chromaticism and exquisite rhythmic patterns, mark this Invention as one of the most outstanding of all.

The A minor is extrovert and brilliant. In contrast to the long motifs of the E major, the subject here is only half a bar in length

with a simple counterpoint which follows the subject's style of outlining harmonic chords. Two other counterpoints, a syncopated rhythm, and a figure related to the subject make up the material of the work. The treatment is partially canonic, becoming freer as the work develops. The spontaneity and free flow of this charming Invention belies the delicate structural subtleties which, after all, are important only to the musician or scholar.

### VI. Toccata, Adagio and Fugue in D major

The Toccata, Adagio and Fugue in D major is one of Bach's masterpieces. The Toccata, ushered in by a majestic opening, brilliantly fulfills the meaning of its title. "Toccare" means "to play" and the toccata developed into a form which exploits brilliant keyboard figuration.

Here the Toccata consists of two sections — the opening which is proclamatory and majestic in character, harmonically insistent on the establishment of tonic and dominant, and the main section which follows, built on two motifs highly differentiated from each other, and composed in compact and imitative style. The Adagio is a masterstroke. A slow fugue is its centerpiece, but it is surrounded with improvisational and rhapsodic passages of the greatest freedom in their figure, rhythm and harmony. The brooding, contemplative slow movement gives way to the Fugue alluded to in the title, which is in Bach's gayest Gigue style. A cadenza-like coda gives a brilliant and virtuosic flourish to the whole.

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30TH ANNUAL

## Bach Festival

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Lloyd Holzgraf, organist  
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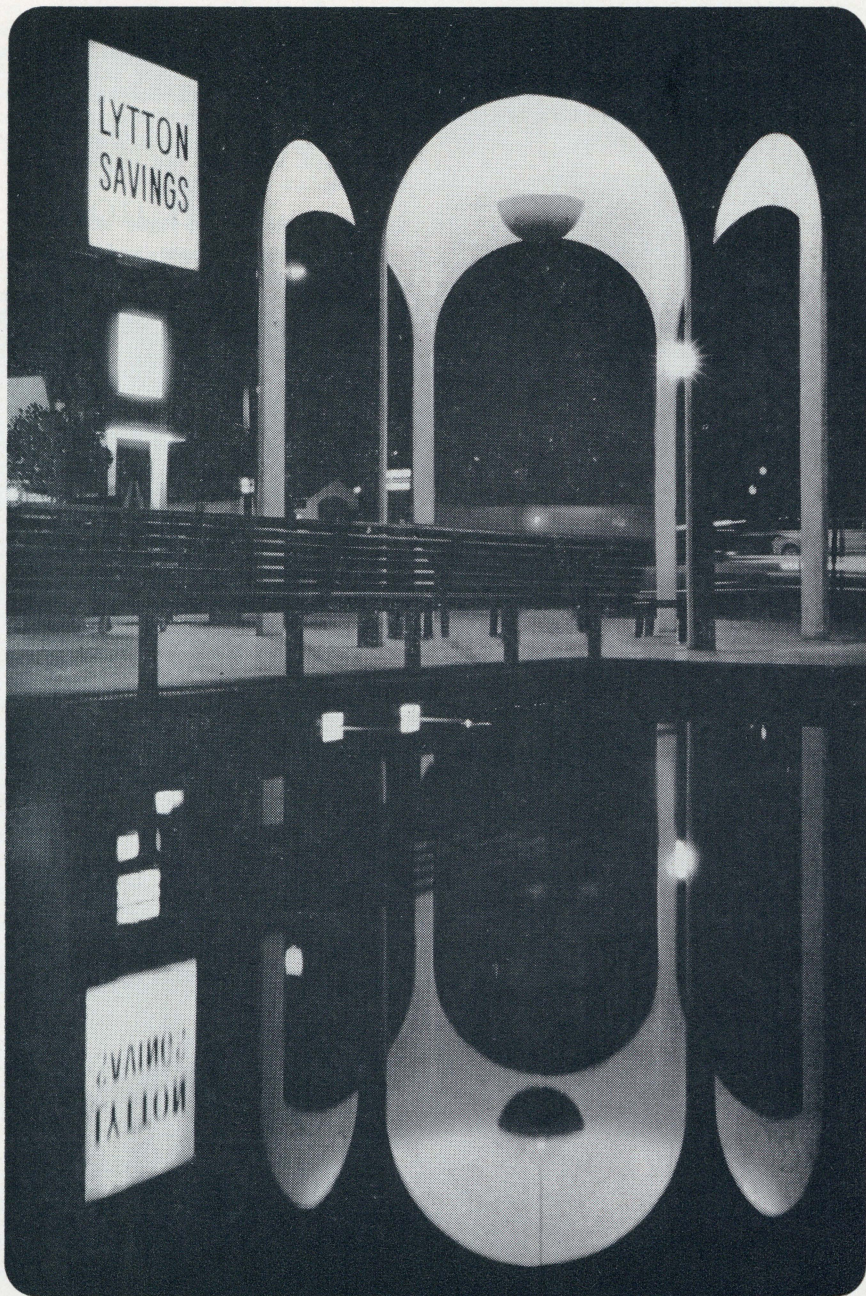
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**ROYCE HALL AUDITORIUM**

**Wednesday, November 13, 1963  
8:30 P.M.**

**PROGRAM**

- I. BHARATA NATYAM (NATTUVA MELA).....SHANTA RAO  
1. THANA VARNAM (*Sankarabharanam Ragam, Kantajati,  
Ata Talam*)
- II. FOLK DANCE OF ANDHRA.....Chandramati and Padma
- III. BHAMA SUTRAM .....SHANTA RAO  
1. TILLANA (*Sankarabharanam Ragam, Kanta Chapu Talam*)  
2. SATYABHAMA'S LETTER TO LORD KRISHNA

**INTERMISSION**

- IV. FOLK DANCE OF MALABAR — IN OTTAM TULLAL STYLE  
Chandramati and Padma
- V. MOHINI ATTAM .....SHANTA RAO  
1. CHOLLUKATTU, RAMAYANA (*Sowrashtra Ragan,  
Adi Talam*)  
2. KUNTI-KARNA (*Devagandhari Ragam, Adi Talam*)

Program subject to change

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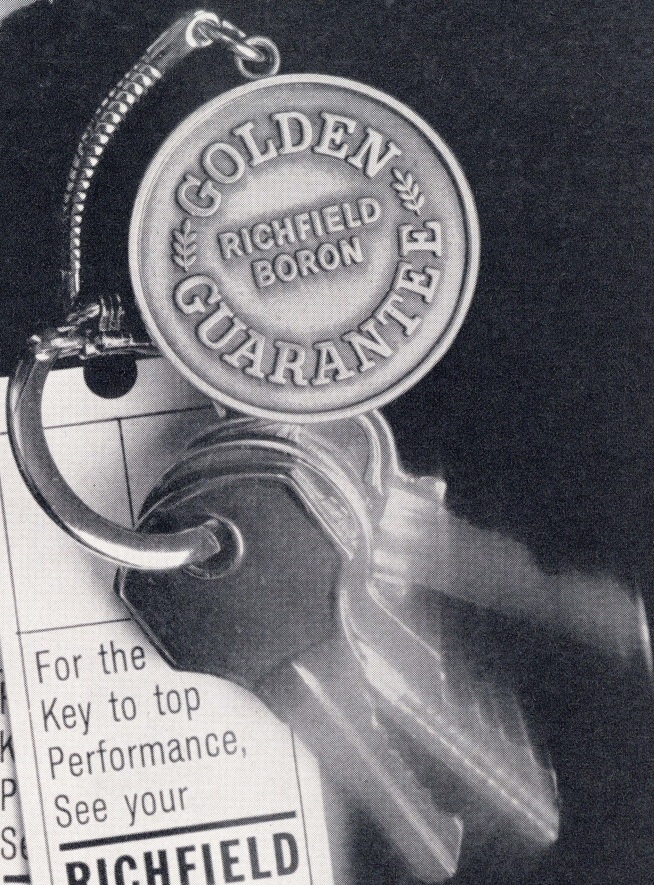
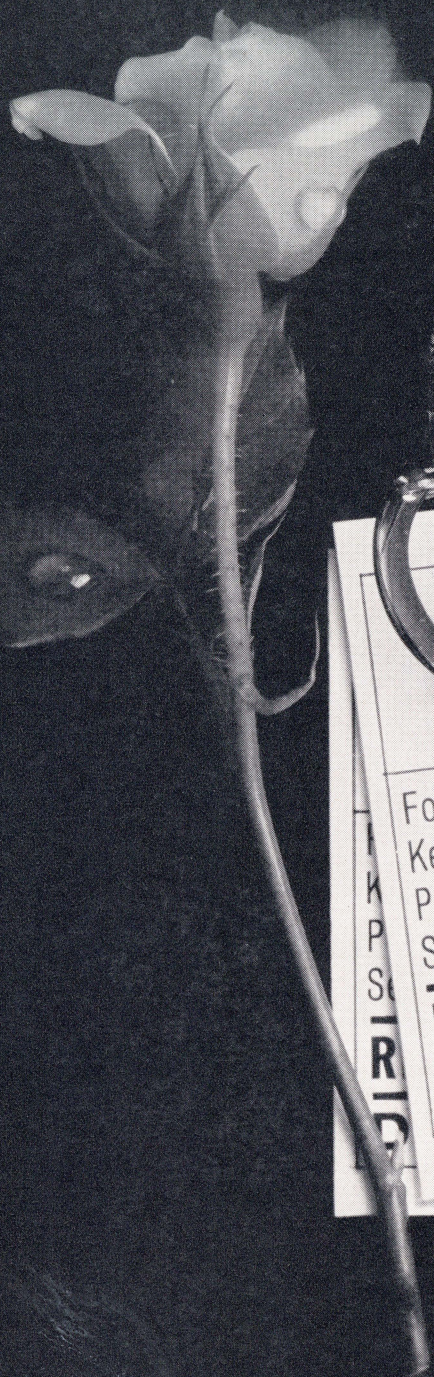
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EARLY MUSIC SERIES

REY DE LA TORRE, *Classical Guitarist*

SCHOENBERG HALL AUDITORIUM

Friday, November 15, 1963  
8:30 P.M.

PROGRAM

I

Six Pieces of the Renaissance. . . Transcribed by Oscar Chilesotti

Vaghe belleze (Gracious Beauties) . . . . . Anonymous

Bianco fiore (White Flower) . . . . . Cesare Negri

Danza . . . . . Anonymous

Gagliarda (an early dance form) . . . . . Anonymous

Si io m'accorgo (If I Perceive) . . . . . Anonymous

Saltarello (an Italian dance form) . . . . . V. Galileo

Sarabande and Bourree . . . . . J. S. Bach (1685-1750)  
from Sonata No. 2 for violin alone

Transcriptions for guitar by Miguel Llobet and Rey  
de la Torre.

Variations on a Theme by Mozart. . Fernando Sor (1778-1839)  
from *The Magic Flute*

The guitar's range as a concert instrument developed  
with Fernando Sor, Spanish contemporary of Bee-  
thoven, and was enlarged in technique and repertoire  
with the performances and tours of the great soloist  
Tarrega, whose pupil, Miguel Llobet, teacher of Rey de  
la Torre, carried the instrument in recital tours into the  
Americas as well as through Europe.

CONTINUED ON PAGE 26

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## II

Zarabanda Lejana . . . . . Joaquin Rodrigo (b. 1902- )

The celebrated contemporary Spanish composer Rodrigo has written much music for guitar. This piece is in the mood of distance both in time and sound, and is dedicated to the lute of the early composer and performer Luis Milan.

Romance del Pescador  
 (Song of the Fisherman)

Cancion del Fuego Fatuo  
 from *El Amor Brujo* (Evocation:  
 "Love as Will o' the Wisp")

} . . . . Manuel de Falla  
 (1876-1946)

Transcriptions by Miguel Llobet and Rey de la Torre of two excerpts from de Falla's famous opera about the gypsies of Spain, *El Amor Brujo* (Love, the Sorcerer).

Choros No. 1

Preludes, Nos. 1 and 3 } . . . . Heitor Villa-Lobos (1887-1959)  
 Etude, No. 11

Brazil's late great composer has written many works, including concertos, for guitar. In the title *choros* — a Portuguese word for sorrow — Villa-Lobos indicated in this and other of his works the mood of melancholy.

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# FIGARO

## MONSIEUR LANVIN

Sonatina . . . . . F. Moreno Torroba (b. 1891- )  
Allegretto — Andante — Allegro

Torroba is another contemporary Spanish composer who writes much music for the guitar.

Three Catalan Melodies . . . . . Miguel Llobet (1875-1938)

La Filla del Marxant ("The Merchant's Daughter")

El Testament de n'Amelia ("Testament of Amelia")

El Mestre ("The Teacher")

Settings by Llobet, teacher of most of the eminent classic guitarists of today, including Rey de la Torre.

Leyenda . . . . . Isaac Albeniz (1860-1909)

A work by one of Spain's greatest composers.

### ABOUT THE ARTIST . . .

**REY DE LA TORRE**, although a promising pianist at the age of five, at his father's suggestion began the study of classical guitar. His enthusiasm for this instrument was so great that by the age of ten he was an accomplished virtuoso. Following his Barcelona debut at sixteen, de la Torre was launched on a brilliant concert career which has since taken him throughout the world, in recitals, concerts, radio and television appearances.

De la Torre's masterful handling of the guitar has inspired many works written especially for him by such contemporary composers as Jose Ardoul, Joaquin Nin-Culmell and Julian Obbron. Other firsts for Mr. de la Torre include his premiere performance of a concerto for guitar by Joaquin Rodrigo, with the Cleveland Orchestra; and the United States premiere, in concert and on television, of a recently discovered work for solo guitar and chamber orchestra by Villa-Lobos.

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*presents*

"LET'S TALK MUSIC"

Henri Temianka, *conductor and commentator*

Dorothy Remsen, *harpist*

Josette and Yvette Roman, *duo pianists*

ROYCE HALL AUDITORIUM

Sunday, November 17, 1963

8:00 P.M.

PROGRAM

*Under the patronage of the Consul General of France,  
Baron Louis de Cabrol*

Serenade for Twelve Solo Instruments.....Françaix

Danse Sacrée et Danse Profane, for

Harp and Strings.....Debussy

Dorothy Remsen, *soloist*

*First West Coast Performance*

Second Concerto for Two Pianos and Percussion....Milhaud

Alerte

Tendre et ardent

Allègre

Josette and Yvette Roman, *soloists*

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• PROGRAM—Continued •

Serenade No. 3, K.185 .....Mozart

Allegro assai

Andante

Allegro

Andante grazioso

Menuetto

Adagio — Allegro assai

Henri Temianka, *soloist*

*The Baldwin is the Official Piano of the California Chamber Symphony*

*The "LET'S TALK MUSIC" series continues with concerts on December 8 featuring works of Bach, William Schuman and Mozart; February 9, with Mitchell Lurie, clarinet soloist, in a program of Vivaldi, Copland and Mozart; and March 8, with Margery MacKay, mezzo-soprano, singing a new work by Kodaly and including works by Roy Harris, Villa-Lobos and Mozart.*

Paul Veneklasen, *Acoustical Consultant*

CONTINUED ON PAGE 30

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At the home of Chancellor and Mrs. Franklin D. Murphy, the membership program of the Chamber Symphony Society of California was inaugurated on September 29, 1963 under the chairmanship of Dr. Vern O. Knudsen and co-chairman, Mr. Arthur Wald.

*As of October 25th, when this program went to press, the membership was as follows:*

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THE STUDENT CULTURAL COMMISSION

present

JAZZ AT UCLA, 1963

**JOHN COLTRANE QUARTET**

John Coltrane, *tenor sax/soprano sax*

McCoy Tyner, *piano*

Jimmy Garrison, *bass*

Elvin Jones, *drums*

**ROYCE HALL AUDITORIUM**

**Saturday, November 23, 1963  
8:30 P.M.**

John Coltrane has proven to be one of the two or three most influential individuals in jazz, from a period beginning around 1956 to the present, and in terms of his own instrument, the tenor sax, may be considered to be the most important musician since Charlie Parker.

Historically, his development was not dissimilar to other jazz musicians. Born in Hamlet, North Carolina on September 23, 1926, John began his study of music with the alto horn and clarinet when he was 15. After a hitch in the Navy he began playing professionally with Eddie Vinson, where he switched to tenor sax. He followed this with a short stint in Dizzy Gillespie's big band, and later the groups of Earl Bostic and Johnny Hodges.

Musicians and some of the more astute critics became aware of his tremendous potential during the period from 1955 to 1957 when he was a member of the historic Miles Davis Quintet. He followed this with a three-month collaboration with Thelonious Monk. These were easily the most important musical associations of his career.

After leaving Monk he toured briefly with Miles once again, and finally formed his own group in the summer of 1960. The group, a quartet, has remained virtually unchanged since then, except for a brief period when he added the avant-garde reed man Eric Dolphy to the group.

In a typical performance, Coltrane's music is presented in roughly three different contexts. In the first, and best known, the group performs original compositions of Coltrane's, such as "Impressions," "Big P.C." and "Cousin Mary." Thematically these are generally extremely simple and ordinarily utilize only two chords.

The tempo is invariably extremely fast and the meter is in 4/4. Once Coltrane's solo is under way McCoy Tyner, the pianist, lays out and the piece evolves essentially as a drum-tenor duet, with both Coltrane and drummer Elvin Jones playing with increasing complexity. McCoy joins them again only for the closing statement of the theme. Coltrane's improvisation in a piece like this will last anywhere from 10 to 20 minutes.

In the second, Coltrane switches to soprano sax and the group performs compositions such as "My Favorite Things," "Greensleeves," "Afro Blue" and "Inch Worm."



These are generally done in 6/8 time taken at a medium tempo, and combined with McCoy Tyner's simple two-chord comping, Jimmy Garrison's complex bass pattern, Elvin Jones' even more complex drumming, and Coltrane's mid-Eastern inspired soprano improvisations, there is created an extremely hypnotic effect. Performances of some of the above compositions often last up to 45 minutes.

In the final context, Coltrane returns to the tenor and the group performs ballads, either standards such as "What's New" or compositions of his own such as "After the Rain."

After his slashing, surging tenor in the first context, it is difficult to imagine him capable of the extreme lyricism and haunting tone he creates on ballads.

The music of John Coltrane is the music of a master musician and the sound of a genius.

— Michael Davenport  
Student Cultural Commission

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COMMITTEE ON FINE ARTS PRODUCTIONS  
**CALENDAR OF COMING EVENTS**  
**NOVEMBER - DECEMBER, 1963 / JANUARY, 1964**

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**Through Sunday, December 1**  
(no performance Nov. 11 or 26) **8:30 P.M.**  
**BRECHT ON BRECHT**, presented by The Theatre Group, directed by William Allyn, with Dan Duryea, Nina Foch, Kevin McCarthy and Dolores Sutton. This anthology of the work of the greatest German playmaster of our time, Bertolt Brecht, includes scenes from his plays and dramatic episodes from his memoirs, essays, and letters intermingled with songs for which he wrote the lyrics.

Humanities Bldg. Auditorium  
Mon.-Tues.-Wed.-Thurs.: \$3.50-2.50-1.50\*  
Fri.-Sat.-Sun.: \$4.00-3.00-2.00\*

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**Wednesday, November 13** **8:30 P.M.**  
**OEDIPUS, THE KING**, produced by the University of California, Santa Barbara Department of Speech and Drama. The timeless masterpiece by the foremost tragic playwright of 5th century Greece.  
Schoenberg Hall Auditorium  
Gen. Adm.: \$2.00-1.00\*

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**Thurs., November 14 through**  
**Sunday, November 24** **8:30 P.M.**  
(no performance **3:00 P.M.**  
**November 18)** **on 11/24)**  
**R.U.R.**, written by Karel Capek, produced by the UCLA Theater Arts Department, directed by Samuel Selden. Expressionistic melodrama of the original robots.  
Macgowan Hall Playhouse \$2.50-1.00\*

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**Friday, November 15, and**  
**Saturdays, November 30**  
**December 14, January 11, 25** **8:00 P.M.**  
Winter Film Series: **THE GREAT SILENT FILM COMEDIANS**. Nov. 15: Douglas Fairbanks in *When the Clouds Roll By*; Nov. 30: Charlie Chaplin in *An Evening with Charlie*; Dec. 14: Harold Lloyd in *The Kid Brother*; Jan. 11: Harry Langdon in *The Strong Man*; and Jan. 25: Buster Keaton in *The Navigator*.

Series: Gen. Adm. \$5.00  
Royce Hall Auditorium (No single adm.)

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**Thursday, November 21** **8:00 P.M.**  
Fall Film Series: **LO SCEICCO BIANCO** (*The White Sheik*), Italy (1952). Directed by Federico Fellini, with Alberto Sordi, Brunella Bovo, Giulietta Masina and Leopoldo Trieste. A hilarious satire on the *Fumetti* craze in Italy.

Royce Hall Auditorium  
Gen. Adm.: \$1.25-1.00\*  
(At box office only)

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**Friday, November 22, 1963** **8:15 P.M.**  
Armchair Adventures Color Travel Documentary: **MEN, SHIPS AND THE SEA**, narrated in person by Captain Alan Villiers. The excitement and glamour of being on the set of a major motion picture studio and the dangers of riding out raging ocean storms are captured in this unique film of making movies on the high seas.  
Royce Hall Auditorium \$1.75-1.50-1.25\*



**Thursday, December 5 8:00 P.M.**

Fall Film Series: **IL CRISTO PROIBITO** (*Forbidden Christ*, also known as *Strange Deception*), Italy (1953). Directed by Curzio Malaparte, with Raf Vallone, Elena Varza and Gino Cervi. This harrowingly beautiful film concerns a returned war prisoner who learns the futility of vengeance.

Royce Hall Auditorium  
Gen. Adm.: \$1.25-1.00\*  
(At box office only)

**Thurs.-Fri.-Sat.-Sun,  
December 5, 6, 7 and 8 8:00 P.M.  
Saturday, December 7 3:00 P.M.**

**ITALIAN IN ALGIERS**, produced by the Opera Workshop of the UCLA Music Department, Jan Popper, director and chairman. The setting of this two act opera by Rossini is the Palace of the Bey of Algiers, and the plot concerns his efforts to discard his current wife and acquire an Italian one. *To be sung in English.*

Schoenberg Hall Auditorium  
Evenings: Gen. Adm. \$2.00-1.00\*  
Matinee: Gen. Adm. \$1.50-75c\*

**Thursday, December 5 through 8:30 P.M.  
Sunday, December 15 (3:00 P.M.)  
(No performance Dec. 9) on 12/15)**

**THE INFERNAL MACHINE**, written by Jean Cocteau, produced by the UCLA Theater Arts Department, directed by John H. Jones. The interpretation, in modern terms, of the story of Oedipus, his encounter with the Sphinx, his marriage to Jocasta, and the final tragedy.

Macgowan Hall Playhouse  
Res'd.: \$2.50-1.00\*

**Friday, December 6 8:30 P.M.**

**YOUNG MUSICIANS FOUNDATION** Orchestral Concert with Lawrence Foster, *conductor*; Ronald Patterson, *violinist*; Beverly Lauridson, *cellist*; Judy Fessenden, *oboist*; John Fessenden, *bassoonist*; and Genevieve Weide, *soprano*. Program features works by Waxman, Haydn and Beethoven.

Royce Hall Auditorium  
Gen. Adm.: \$2.00-1.00\*

#### **GREAT ARTISTS' SERIES**

**Saturday, December 7 8:30 P.M.**

**YEHUDI MENUHIN**, *violinist*

**Saturday, January 18 8:30 P.M.**

**VICTORIA DE LOS ANGELES**, *soprano*

**Thursday, February 20 8:30 P.M.**

**ARTUR RUBINSTEIN**, *pianist*

Royce Hall Auditorium  
All Three Concerts SOLD OUT

**Sunday, December 8 8:00 P.M.**

**LET'S TALK MUSIC**, with the California Chamber Symphony, **HENRI TEMIANKA**, conductor and commentator. Program includes Bach's *Brandenburg Concerto No. 4*; *Ravel's Deux Melodies Hebrique*; Kodaly's *Kadar Kata*, for Contralto and Chamber Orchestra, with Margery MacKay as soloist; and Mozart's *Serenade No. 9* ("Post-horn"), K. 320.

Royce Hall Auditorium  
Res'd.: \$4.00-3.00-2.00-1.00\*

**Wednesday, December 11 8:30 P.M.**

**CHORAL UNION**, presented by the UCLA Music Department. The UCLA Symphony Orchestra, Chorus, and A Capella Choir, conducted by Roger Wagner, in a performance of Berlioz's *L'Enfance du Christ*. Also to be performed will be works by Walton, Schubert, Langlois and Gabrielli.

Royce Hall Auditorium  
Gen. Adm.: \$2.00-1.00\*

**Friday, December 13 8:30 P.M.**

Early Music Series: **THE VOCAL ARTS ENSEMBLE**, Richard Levitt, conductor. Program will include music of Heinrich Schuetz, Dietrich Buxtehude, Johannes Brahms, Joseph Haydn, Claudio Monteverdi, and Hans Leo Hessler.

Schoenberg Hall Auditorium  
Gen. Adm.: \$2.75-1.00\*

**Friday, January 10 8:15 P.M.**

Armchair Adventures Color Travel Documentary: **SPAIN**, narrated in person by **VICTOR JORY**. There is a magic and mystery in Spain that continually challenges one's understanding. Spain is a land of stoics and mystics, of poets and pedants, of dreamers and realists.

Royce Hall Auditorium  
Gen. Adm.: \$1.75-1.50-1.25\*

**Friday, January 10 through  
Sunday, February 9 8:30 P.M.  
(No performances Jan. 15 or 28)**

**THE SEAGULL**, by Anton Chekhov, produced by The Theatre Group, directed by John Houseman. The story of the vanity of an actress, the idleness of a fashionable novelist who dabbles in love, the hopelessness of the actress's unloved son and the young girl he adores, who is seduced by the novelist.

Schoenberg Hall Auditorium  
Mon.-Tues.-Wed.-Thurs.: \$3.50-2.50-1.50\*  
Fri.-Sat.-Sun.: \$4.00-3.00-2.00\*  
(By mail only until Nov. 15, 1963)



Thursday, January 16

8:30 P.M.

Music of the 20th Century Series: **MUSIC BY KARLHEINZ STOCKHAUSEN**, one of the most provocative and controversial of the younger German composers. Featured on the program will be David Tudor, the extraordinary American pianist, and Christoph Caskel, young virtuoso percussionist, under Mr. Stockhausen's direction.

Royce Hall Auditorium

Gen. Adm.: \$2.75-1.00\*

Friday, January 31

8:30 P.M.

**ALIRIO DIAZ**, *guitarist*. This noted Venezuelan, who has been called a "qualified successor to Andres Segovia," is a highly discriminating musician with a profound sensitivity and an interpreter of brilliance and freedom.

Royce Hall Auditorium

Res'd.: \$3.75-3.00-2.25-1.50\*



\* Student Rate

Tickets are available in person at the **UCLA CONCERT TICKET OFFICE**, 10851 LeConte Avenue (opposite Bullock's Westwood), Los Angeles 24. Ticket Office hours are 9:00 A.M. to 5:00 P.M., Monday through Friday, 9:00 A.M. to 12:00 Noon on Saturday. Telephone 478-9711 or 272-8911, Extension 3379. For round-the-clock ticket information, call 478-7578. No phone reservations are accepted.

No mail orders are accepted for student tickets.

To order tickets by mail, make checks payable to THE REGENTS OF THE UNIVERSITY OF CALIFORNIA and use the following form:

Mail to: **CONCERT TICKET OFFICE, UCLA Extension, Los Angeles 24, California**

Enclosed you will find a check or money order in the amount of \$\_\_\_\_\_ (made payable to THE REGENTS OF THE UNIVERSITY OF CALIFORNIA) for the following tickets:

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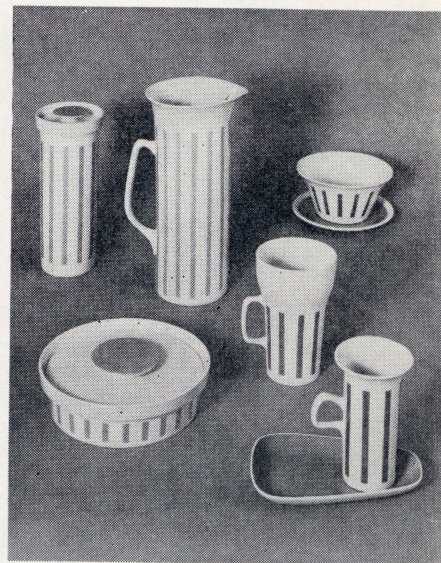
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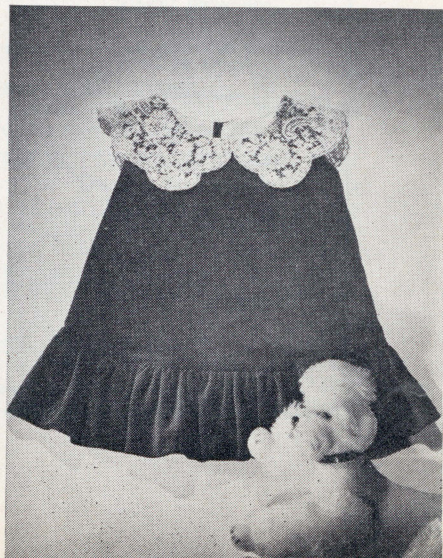


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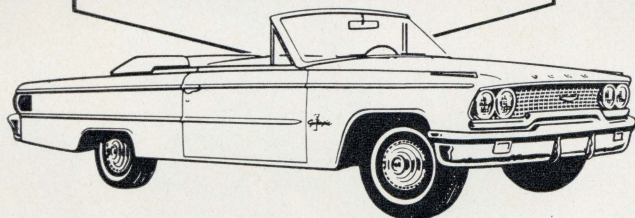


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